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THE OFFICIAL ORGAN OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE



MUSIC SUPERVISORS JOURNAL

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MUSIC SUPERVISORS' JOURNAL

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ANN ARBOR, MICHIGAN, DECEMBER, 1922

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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

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Editorial Comment

The Spirit of Cooperation

A wonderfully fine spirit of cooperation has been shown during the past few weeks by members of the teaching fraternity throughout the country, toward the National Conference, and particularly the *Journal*. About the middle of October a letter was addressed to some 200 superintendents of schools in the larger towns and cities, asking for a list of names and addresses of all members of their music departments. By November 1st more than 70 per cent had replied, sending the lists, and still others are coming with each mail. We venture the opinion that this is an unprecedented response. The supervisors and teachers are also responding well, for each mail brings in the "Help" page from the October *Journal*. The returns in the mails for one day were 103, and that is about the average. The Editor of the *Journal* takes this occasion to thank all who have performed this small service which means so much to the efficiency of this office, and also to further urge others to respond in the same manner.

The Journal Mailing List

Nothing is more important to the publisher of a paper, magazine, or bulletin, which is distributed to a large number of people over a large area than the mailing list. Changes in addresses each year are enormous, probably over twenty-five per cent among teachers. A mailing list which is not up-to-date is ineffective in proportion to the number of incorrect addresses which it contains. The new *Journal* mailing list has been built up from nothing to more than 10,000 on November 1st, and by the time this issue of the *Journal* reaches its readers, the list will have increased to fully 12,000. The names and addresses on this list were obtained through the cooperation of the State Chairmen of the Conference, the secretary the Eastern Conference, State Departments of Education, Superintendents of Schools, publishing companies, and through a great many individual responses. We feel satisfied that the list as it stands today is fully 90% accurate, and with the corrections which are coming in daily, it will

be made more and more accurate. A complete Addressograph equipment has been purchased and we are prepared to give real service. This has all cost a considerable amount, and your contributions to the *Journal* fund will be gladly received.

**Educational
Council Report.
Bul. No. 2**

All who were present at the Nashville Conference and heard the report of the Educational Council on Credits for Applied Music in the High School, will recall that it was a most complete report, and one which should be helpful to everyone who is conducting high school music. The report not only went into detail concerning the value of the establishment of these credits in the high school, but gave a most complete plan for the administration of the work. Many schools throughout the country are now giving such credits, but there is a general feeling that in many places the plan is not well organized, and in other places more harm than good is being done for the cause. One case has been reported where the credits were given simply upon the word of the private teachers, "that Jennie Brown has been taking lessons this past year." There were no requirements demanded, either from teacher or pupil, no examinations were given, no grading of pupils, no theoretical study required, in fact, no nothing. Such practice as this can not help but work harm to the cause of public school music. The report of the Educational Council has been printed in a bulletin and may be secured through the *Journal* office for ten cents, or \$.800 per hundred. Ask for Bulletin No. 2. Bulletin No. 1, which contains a report of the Council at the St. Joseph Conference relative to the Standard Course of Study, and The Training of the Supervisor, may also be secured by sending ten cents.

**Sunday
School
Music**

The Editor of the *Journal* has recently been requested to give a course of talks and demonstrations before a group of University students and other church workers, on Music in the Church School. As long as the writer can remember objections have been made concerning the kind of music which is used in the average Sunday School. These objections paralleled similar ones which were made concerning music in the day school, by well meaning, but poorly advised musicians. The day schools are beginning to live down the bad reputation which was gained through the music, but the poor, neglected Sunday School still suffers. The criticisms are not without cause, for in the majority of church schools the music is almost as bad as that which is heard today in the moving picture houses. Both words and music are cheap and contain nothing which will give an inspiration to the seeker. If the churches would use their own church hymnals, which contain the great standard hymns of a Christian people, the children and young people would soon learn to sing and love them. What greater service can a supervisor of music perform for his community than to start a reform in the type of music to be used in the church schools. Think it over.

**Giddings'
Boys Glee
Clubs**

Many good things have come out of Minneapolis! Michigan thinks that Minnesota did them a great favor when they gave up President Marion L. Burton to them. The University of Minnesota football team has made some history for its capitol city. Other things have happened in Minneapolis which are known throughout the country, but we venture to say that Minneapolis is best

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known to people interested in public school music through the reputed activities of T. P. Giddings. Mr. Giddings says, himself, "that we are greatly over-rated, as usual, but these Boys Glee Clubs certainly do make us all feel good." Mr. Giddings always was a modest soul, and we doubt not that in this case all of the good things which have been said about his boys are true. At any rate he has again opened up a new avenue of thought and it is the privilege of everyone to try it out, and if it works as well as Minneapolis says it does, "tell the world about it." Mr. Giddings has given, in an article on another page of this issue, a very interesting account of this work together with some suggestions for those who are interested enough to try it out.

The Proper Emphasis

Is it possible that we are failing to place the emphasis in the proper place in our music education. This question is asked because of the general trend of questions which come to one from day to day. We are asked, "what are you doing in your schools this year?" The reply is, "Oh, we are still trying to teach the children to sing, and read music, and thus better fit them for a greater enjoyment of good things." But this is not satisfactory, and again comes a question;—"yes, but what operetta is your high school giving," or, "have you a band in your high school," or, possibly, "how many are there in your piano and violin classes?" We will admit that all of the above activities are valuable, and in fact, to be desired in all school systems, but, are all school systems ready for them? Are we not, however, placing the emphasis in the wrong place when we have these things uppermost in our minds when planning our school work for the

year? Twenty years ago the great aim in public school music was to teach the children how to read music, knowing that with this power, the whole realm of musical literature would become an open book to them. Later years we have been "trying-out" different things, properly so, perhaps, but have we not gone so far to the other extreme that we are failing to give our children anything to which they may tie their inherent talents? It is all very pretty to exploit children in cantatas and operettas; to spend the time given to the music lesson in recreative listening, and music appreciation; to organize, develop and train bands and orchestras, instead of attempting to interest the boys in singing. The writer is not out of sympathy with any of these activities, in fact, most of them exist in his own schools, but, we feel that too much emphasis placed on those things which will come naturally and easily if the foundational work of teaching children to sing, and to sing at sight is taken care of. A teacher was asked if his children could read at sight? His reply was, "Yes, ah,—but not at first sight." How many of us are in the same plight?

The Right Note Struck

In the last issue of the National Federation of Music Clubs Bulletin, we read, "In the field of school music there is one outstanding imperative need—that of better recognition of music as an integral part of education. I wonder if our club women know that music as a subject of an address has not been found on the general program of our National Education Association in many, many years—in fact, not more than once or twice during the entire life of more than fifty years of yearly monster conventions." This is not a new thought to many school music



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people who have, for years, been striving to have this condition changed. The Michigan Schoolmasters Club, an organization made up of some 1200 or 1400 of the leading and most progressive educators in the State, and which has been in existence for many years, only a year ago invited a prominent public school music man to appear upon their general program. Other State groups have been accorded a similar privilege, but the N. E. A. seems deaf to all appeals, and impervious to all onslaughts of the enemy. Is it not possible, however, that with the constantly growing importance of music as an educational subject, and the consequent recognition of so many progressive educators, that a change of heart might be brought about among the leaders of the N. E. A.?

Our Advertisers

Again we are calling attention to the advertisements in this issue of the *Journal*. Our advertisers compose such a representative group that it is a pleasure to do business with them, both from the standpoint of this office, and from that of material and supplies with which to pursue our work in the classroom. We earnestly urge the readers of the *Journal* to patronize our advertisers, and from time to time, refer to their ad in the *Journal*. To the advertisers we would suggest, as we have before, that when they publish a new work which will be of value to teachers of public school music, that they send a copy to the *Journal* office for a review in the Book and Music Review Department.

CONTRIBUTORS TO THE JOURNAL FUND

Contributions to the Journal fund, previously acknowledged for last year, and included in the Editor's financial report, amounted to \$209.04. The following contributions are the beginning of what we hope may be a much larger total for the present year.

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President's Corner

Fellow Music Supervisors of the United States:

Last month I "talked" to you about public school music in general; this time I want to tell you something about the Music Supervisors' National Conference.

As most of you know, the Conference was organized in Keokuk, Iowa, in 1907—about fifteen years ago. What was public school music at that time? And what was the content of the Conference program at the first session? Well, in comparison with present standards public school music did not loom up very much, and certainly the first Conference program would look decidedly "lean" when put beside such a feast as President Beach gave us at Nashville last year. The organizers of the Conference probably had no definite vision of a school music program that would include free instrumental classes, huge appropriations for pianos, phonographs, and orchestral instruments, lessons given by instrumental supervisors during school hours, high school classes in theory, composition, and appreciation, and high school credit for practical music under outside teachers! And in sending out his call for the first meeting, I venture to say that our dear "Papa Hayden" had no thought of a Conference with two thousand members, with active committees in every state in the Union, putting on each year a program so inspiring that the representatives of the various cities inviting the Conference to visit them almost come to blows before it can be decided where we are to meet; a program so comprehensive that not only the music supervisors but the piano teachers, the violin teachers, the conductors, the instructors in music

appreciation, and even the editors and publishers, all find that they "cannot afford to stay away."

The significant thing about all this is that the amazing expansion in school music, over which we all marvel, has taken place during the lifetime of the Conference, and my text today is this:

The Music Supervisors' National Conference has had more to do with the broadening of our conception of the function and possibilities of school music than any other agency; and the Conference is largely responsible for the rapidity of the progress that has been made in popularizing music teaching as well as for guiding into safe channels the rapidly developing love of music that is so universally manifesting itself through the length and breadth of the United States.

I will not go so far as to say that the entire recent school music movement had its inception in the Conference, but I do affirm that by attracting the nation's school music teachers to an inspiring annual meeting and by disseminating information regarding broader programs and more progressive methods through its Year Book and its Journal, the Conference has given tremendous impetus to a movement that would otherwise have developed very much more slowly. Besides speeding up the program I claim that the Conference has exerted a most valuable influence in guiding into right channels a movement which, left to itself, would have necessitated a very much larger amount of costly experimentation on the part of the isolated supervisors and school authorities, and in many cases this would doubtless have resulted in wrong ideals of both objective and procedure on the part of whole school systems.



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I do not claim that we have not made mistakes; but a mistake is no very serious thing if you keep going—and if you are going in the right direction. In general the influence of the Conference has been upon the side of the best things, and the inspiration, the information, the guidance—which it has given, have had an incalculable influence in speeding up and in guiding aright the whole movement. Let me sum it all up by making this broad statement: Largely owing to the existence of the National Conference, we have made fifty years of progress in school music in America during the last fifteen years.

Is such an organization worthy of your support, fellow supervisors? Is it worth contributing two or three dollars to each year even at some slight personal sacrifice? Is attendance at its annual meeting worth putting on your program even though it may necessitate your wearing your old suit another year, or perhaps giving up a vacation trip? Is it worth working

for if you should be asked to serve on the state advisory committee or in some other capacity that involves a sacrifice of time without much publicity?

Are you a member of the Conference? If you are not—and this means about eight thousand of you—aren't you ashamed to take a gift like this fine Journal, which you receive five times a year, without making the slightest return? Why not send your three dollars together with your name on the enclosed membership application card to Mr. McFee right now and so insure getting the Book of Proceedings even if you can't go to the meeting? You will never have any more money ahead, so you might as well not wait—but do it today. Will you help both yourselves and the Conference in this way?

Hoping to see your name on the list of members very soon, and with most cordial greetings, I am,

Very sincerely yours,

K. W. Gehrkens.

LOUIS ADOLPHE COERNE

Assuredly, at this time there must be many sad-hearted references to the passing of our dear friend, Louis Adolphe Coerne, still I crave the opportunity of inscribing a joyous eulogium of that man who was a living smile to all who knew him. I had the fortunate privilege of being his desk-mate for a few weeks in an editorial office from which I had the melancholy mission of leading him forth to the chamber which was to be the closing scene of a life that has linked itself to unknown thousands by its beautiful musical speech, and endeared itself to hundreds of friends through the graciousness of a light-hearted personality that would have won them even if he had not been the master-musician that he was.

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HIGH SCHOOL CREDIT FOR "OUTSIDE" MUSICAL STUDY PROBLEMS CONNECTED WITH ITS STANDARDIZATION

Several problems seem inseparably connected with the granting of high school credit for the study of specialized musical technic under outside teachers. A statement of these problems, as they confronted the Educational Council, will help to an understanding of the report which was finally submitted by the Council and adopted by the Conference at Nashville in March, 1922.

All agree that any work credited must be of proper standard. Two methods of standardizing usually present themselves: one to have a prescribed list of studies and pieces and the other to have an accredited list of teachers whose work would be accepted. There are objectionable features with either plan. It is a piece of pure presumption for any power short of the state to endorse certain teachers and discredit others; and the individual who usurps such authority is likely to have plenty of occasion to regret it. To have prescribed lists of teaching material is much more sensible, but still



CHARLES H. FARNSWORTH

is imperfect in results. In the first place, material is not standardized as to grade, except for piano. It is extremely difficult to secure agreement among teachers as to what would constitute second grade or second year material in voice, for instance. Again, when you standardize the material you have not defined or standardized the manner of playing, and this is very difficult to define in terms so precise that different groups of examiners

would evaluate the same sort of performance in equal terms. There is further the individual variation in type of material that can be successfully used by different teachers and with different pupils.

It may well be that the one thing to be standardized is the attainment as shown on examination. Granted examiners of unquestioned knowledge and entire freedom from personal or professional prejudice and sound evaluations of work could be expected. This implies, in essence, standardizing examiners rather than standardiz-

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ing teachers or standardizing material. It implies further that the proof of the pudding is in the eating, that the only way to decide whether a pupil has earned credit is to examine into what he has accomplished, and that the verdict then hinges on the kind of examiner who turns in the verdict. Putting the problem this way, I think a satisfactory solution is more easily reached. Musicians of unquestioned and authoritative knowledge in all lines of instrumental playing may be secured in almost any locality to serve as examiners. Measures may easily be taken by which the special students and their teachers are protected from any personal or professional prejudice that might lurk in the minds of these expert examiners. Their verdicts may then be taken as trustworthy and no educational institution need feel that it is lowering scholarship standards if it awards

credit on the basis of the examiners' reports.

It is very desirable, in addition, to formulate lists of teaching material appropriate to the various years of instruction in piano, violin and every special technical subject. Such lists serve to spread knowledge and intelligent outlook among the ranks of young and inexperienced teachers and will aid in standardizing all lines of special teaching, once they have become current. Such lists the Educational Council expects to formulate and add to its present report. But meanwhile the plan now adopted by the Conference is, in my estimation, almost completely satisfactory; for it ensures the rating by authoritative and unprejudiced musicians of the work of any student which is submitted to our educational authorities as worthy for consideration as to its receiving school credit.

FROM THE TREASURER

To State Chairmen:

This is addressed to State Chairmen, but it is for all who read. I greet you most cordially. With all the work that has come in I am managing to "keep sweet." The position of treasurer is a "job" and I am about to tell you some ways that you can help with the work. If I thought there would be only the work of the past years to take care of I would not have to call on you, but from the appearance of things at this writing it looks as tho we would make the slogan of "2000 members for 1923" look small.

First: Get your membership renewals in soon and relieve some of the work at Cleveland.

Second: Send in an application card with your check.

Third: Make your checks to A. Vernon McFee, Treasurer.

There are only three requests and of the three the last is the one most often overlooked. If you make your check to me as treasurer I have to endorse it only

once, but if you leave the treasurer off I am forced to sign at least twice; and I don't write well enough for that.

Now that the main load is off my mind, let me use some more space to congratulate Mr. Frank Percival and his Committee over in Indiana. They have already sent in a large percent of the state, and the great thing about the work is that of the number sent in almost half are new members. Lets all do that, and in the meantime I am yours to Cleveland and back,

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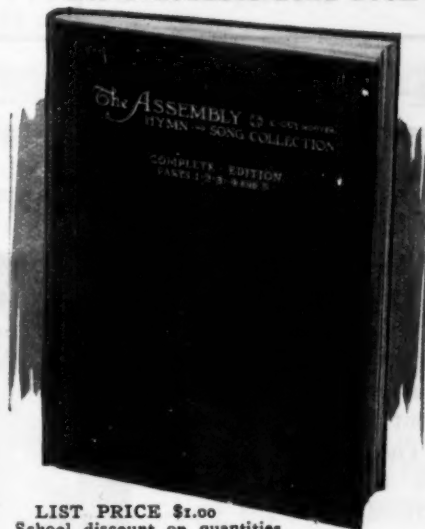
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FIRST MEETING, ATLANTA, DECEMBER 14-16, 1922

The Southern Supervisors' Conference will meet in Atlanta December 14 to 16, with headquarters at the Piedmont Hotel.

The time and place for the meeting were arrived at in the manner suggested at Nashville: a letter was sent out to over a thousand supervisors in our territory, with an inclosed post-card for the vote of each member. The returns strongly favored Atlanta, and early December was given a considerable majority over the Christmas holidays.

It is fitting that we should go for our first meeting to this famous old city which for years has had the reputation of being the musical center of the South. We will have opportunities for seeing the work in the Atlanta schools, in Agnes Scott College and Emory University, and we will be given opportunities for seeing the work of Atlanta's splendid civic bodies and music clubs. The program is well under way and will be printed and mailed to each of our members.

Southern supervisors are alive! If anyone ever doubted that fact he should be given a look at the flood of material that has come into this office. He should see the number of cards that read, "I am going to attend the



PAUL J. WEAVER

meeting, wherever and whenever it is held." Do you remember how small the National Conference was when it began, and do you realize its size and power today? We will start with several times as many present, and nothing can stop us from becoming a dominating force in music and in education in the South.

Our meeting in Atlanta is bound to be significant in the music history of the South.

The greatest need of the Southern supervisor is for coöperation, for the linking up of local work with state and sectional plans. Most of us are plugging away at local problems, without much knowledge of the general problems of the section. We long for certain changes in our local conditions, not realizing that most of these can be brought about only by removing larger causes, by influencing state or even sectional educational movements. The Southern Supervisors' Conference gives us our first opportunity for a concerted attack on such problems.

But first we must be sure of ourselves. Each of us must be frank in evaluating his own work as it now exists, and to do that we must know the standards of work in the rest of the

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South. We must seriously ask ourselves the question. "Does my work give me the right to ask or expect more than I am getting?" This is our first need; and in the ability to judge ourselves honestly, individually and as a group, depends our real chance for bettering our conditions. The Atlanta meeting will give us an opportunity for a thorough discussion of these points. We shall use the round-table method almost entirely, and from our discussion is bound to come a constructive plan of work for the

The officers of the Southern Supervisors' Conference have found it very difficult to compile a mailing list of Southern supervisors; our announcements should go to every supervisor

in our territory. Every person who reads this, *please send at once* to the undersigned the names and addresses of all your acquaintances in the profession in the following states. Virginia, West Virginia, Tennessee, Kentucky, Arkansas, Oklahoma, Texas, Louisiana, Mississippi, Alabama, Florida, Georgia, South Carolina, and North Carolina.

We have no membership fee. Every supervisor in our territory is a member by virtue of his position, and should be on our lists. In order to pay our expenses, we are asking each of our members to send twenty-five cents to our Secretary-Treasurer, Miss Alice Bivins, Greensboro, N. C. *Please do this today.*

THANK YOU, M. S. N. C!

From the hour of our organization, the Southern Conference has found the most delightful and whole-hearted spirit of cooperation from the officers and members of the National Conference. And the same has been equally true in our relations with the Eastern Conference. The spirit of cooperation is in the air, and the leaders of all three Conferences are determined to find ways and means of effecting a close-working organization between the sectional groups and the National Conference. The desirability of and necessity for such a plan has been understood by us of the South since our beginning, and we are confident of its successful accomplishment this year.

As very tangible evidence of this spirit comes this offer from you, Mr. Gehrken and Mr. Bowen, of regular space in the Supervisors' Journal for the publishing of our Southern Conference news items. We appreciate this deeply, and the Journal becomes our official news agency with this issue.

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The Nature and Function of Educational Measurements

S. A. COURTIS, *Director of Instruction, Teacher Training and Research, Detroit, Mich., Public Schools*

(Continued from October issue)

Now, what about music? Are you all of one mind about how music should be taught? I fear not. One school tells me that the only way to achieve worth while results in music is to put a great deal of time on technique. Another school says the song approach is the best way. Still another school is equally insistent that appreciation is the "open sesame" to the development of musical talent. What is the non-expert to do? All three schools cannot be right. How are such differences to be harmonized? Is each one to try to put his own opinion over by brute force and the power of a "book company" organization, or should all submit their claims to the acid test of scientific investigation and modify their opinions on the basis of the actual facts? This point is so important that it needs direct illustration. The scientific method makes for progress because it enables open-minded men to get together on the basis of fact.

For instance, in this figure, what do you think you are looking at? Spirals? Nonsense! The lines are all perfect circles. Is my statement convincing? Do

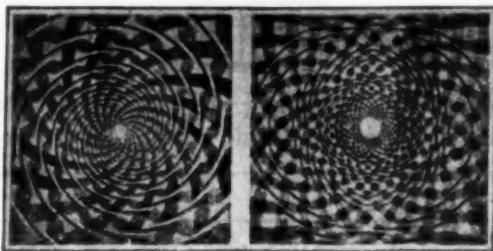


FIGURE 7

you find that just because I state my opinion emphatically, you see the lines less as spirals and more as circles? Ask yourself just how much oratory on my part and how many hours of debate it would take to change your opinion.

If, however, instead of wasting breath in oratory or in attacking the other fellow's opinion, we resort to measurement, we can soon reach perfect agreement. Watch me, while with this pointer, I follow around this line which seems to run into the center. You see, I come right back to the starting point. Better still, try it yourself. As the evidence piles up, don't you feel your opinion crumbling? Wouldn't the time come when you would be ready to say, "I can see that something is the matter? The results show that the lines really are circles, but I still continue to see them as spirals. How is that to be explained?" Now you are in quite a different frame of mind. You are open to the evidence which the investigations of the psychologists have given us that the background and these peculiar twisted-cord lines affect the nerves of the eye and produce the illusion of spirals. So it has proved in other subjects in which we have measured and so it will undoubtedly prove in music. Opinions will change in the light of facts. Truth is still mighty and will prevail. But, we must give truth a chance. The greater, the more fundamental, the differences of opinion among you, the greater the obligation resting upon all of you to submit your case to the court of final appeal,—open-minded, honest, scientific experimentation.

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Why should I use the time I might be giving to really important matters to fuss with unessential mechanical details?" And I can see by the looks on your faces that many of you consider that a final and unanswerable argument.

Well, let's go into other fields and see how measurement operates there. For instance, how would you measure an elephant? What do you mean by the measurement of an elephant, anyway? Of course, if you were building a cage for an elephant, you would measure his height in order to know how high to make the cage, but you wouldn't consider you had measured the whole elephant, would you? Even when you had weighed the elephant, in order to tell how large timbers to put in the floor of the cage, or measured his strength in order to choose bars of sufficient size to hold him in, you would not have measured the elephant as a whole. Yet, the three partial measurements of the elephant you did make would prove very servicable in helping you to deal with the "unmeasured whole" intelligently. Now, note particularly that it is possible to measure the height, weight, and strength of a boy also, and that the elephant's measurements would be many times larger than the boy's. Would you, therefore, conclude that the elephant was more important than the boy, or would you be sensible and infer that when a creature so small can control one so much larger there must be something in the boy much more important than anything in the elephant?

Do you see what I mean? Measurement is a tool, a means to an end. Tests and scores have no value in and of themselves. Their value is always to be sought in the use that is made of the results obtained by their use. The result of any measurement is never a complete evaluation of any situation. In every measurement that was ever made, there were other, larger, more "intangible" elements of importance present which for the time being and for the narrow purpose in view were disregarded. This, however, in no way vitiates the measurement or takes from its value: for it often happens that exact knowledge of a single and apparently trivial factor will serve as a significant guide for the control of the entire situation.

For instance, in Detroit one morning not so long ago, a lady awoke in violent pain. She had not been feeling just herself for several days, but there was no mistaking the fact this morning that something serious was the matter. She sent for her physician, and told him she believed her very life was in danger. Then a very strange thing happened; at least it would seem strange, if we were not accustomed to it, and did not know what it meant. The physician gave that lady a number of what to a non-intelligent onlooker would appear to be the most trivial and unrelated test. First he said, "Let me see your tongue." Next, he put a little glass rod in her mouth for a minute, then carefully measured the length of the mercury in the rod. Next, he took out his watch and gave her the kind of a timed test we call "taking the pulse rate." There were many other similar simple tests, yet when he had finished, his conclusion was "You have a clear case of acute appendicitis and I will not be responsible for the result unless you submit to an immediate operation." And in less than two hours the offending portion of the lady's anatomy had been removed.

Now in the modern hospital they don't take any more chances than necessary. They have learned that even trivial tests may prove an aid in controlling the great issues of life and death, and they keep careful records of their measurements. This is the record of the patient in whom we are interested.

On the evening of the first day her temperature was 101°. By the next morning it was lower and if you were that lady's surgeon you would watch this curve with greatest interest. Sometimes the curve goes down, down past the normal line and still down until the patient's life goes out. In this case, however, the reaction the fourth day is an indication that all is going well.

Note the variation the next few days. Why, the patient never made the

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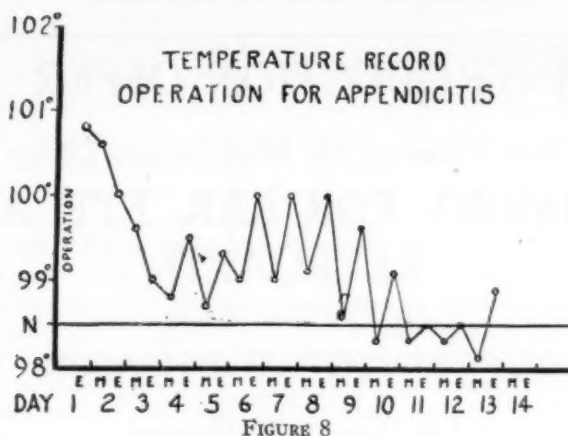
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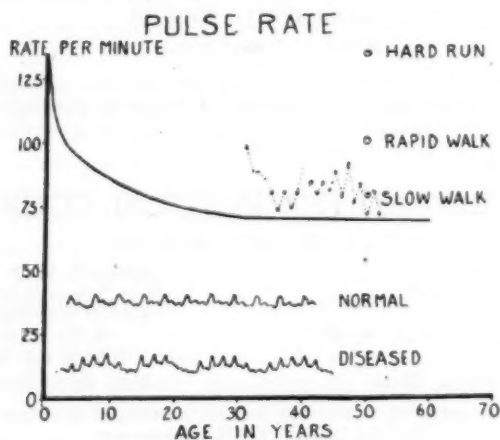


same score twice! Isn't that scandalous? The physician's thermometer must have been "no good"! At least that is the conclusion some teachers draw about our educational tests under similar conditions. Nevertheless, in due time, variation ceased, the curve dropped to normal level and the lady was sent home cured.

The moral is clear, isn't it? If a physician can use so insignificant a thing as the length of a tiny thread of mercury in a glass tube to guide him in his efforts to save life, may it not be just possible that some trivial test in music will be of similar aid to you in achieving the vital thing you call the spirit or soul of music. It is merely a question of discovery and the discovery will come in music, just as it has in other fields, when some one cares enough about his subject to pay the price in labor and experimentation.

I want to stress the fact that we measurement men have no mistaken ideas about the value of tests: the misunderstandings are all on the other side. We regard tests as tools created for a definite purpose, and serving that purpose admirably when properly used. We do not take results at their face value, nor do we let the test results master us. We keep them in subordination to our main purposes.

Here is the curve for pulse rate. A new born babe has a pulse rate of about 130. During the early years of life the rate falls off rapidly, until by 50, my age, the average is about 70 beats a minute. If I walk, my pulse will go up, say to 85. If I walk rapidly, it might go to 105. Suppose I had been running



violently for a long time and the very first thing upon my coming into this hall you took my pulse rate. If you found it was 130, would you infer, therefore, I was a new born babe? Yet sometimes teachers misuse the results of tests in ways which are just as foolish as that.

A test never reveals causes, it merely discloses conditions. In the lower part of Figure 11, there is the record of a normal pulse and just below it an abnormal record. You do not need to be a physician to know that something is the matter in the second case, but the record will not make the diagnosis for you. It is the function of tests to disclose the facts, but it is the function of the teacher to tell what the facts mean. If you were an experienced physician, the irregular record in the figure would mean a serious case of hardening of the liver. As a matter of fact, the patient died a day or two after this record was taken. But there is nothing in the record to tell the inexperienced person what the trouble was.

Consider another illustration. Here are charts showing the distribution of children about four schools. In each case the circles are drawn with the

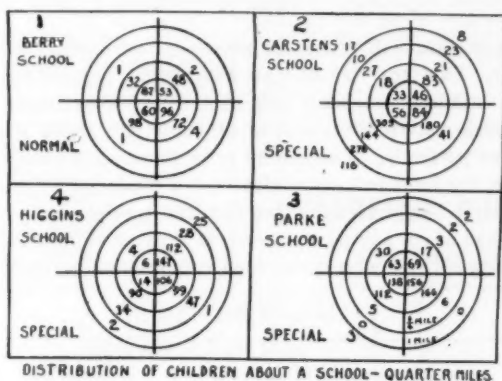


FIGURE 10

schools at the center. The circles represent distances of a quarter of a mile and the figures show the number of children living within each sector.

The Berry School represents a desirable condition. The children are evenly distributed about the school and very few live more than a half mile away. The other three schools show irregular distributions, all of the same type. Very few children are found in one sector.

Can you tell the explanation from these results? Most certainly not! The facts themselves are perfectly clear, but the interpretation to be put upon the facts can only be told by a further investigation.

In Figure 11, the results of such an investigation are given. In a map of the city of Detroit, a black headed pin has been placed for every five children. The Berry School is circle No. 1. See how evenly the children are distributed about the school. School No. 2 is the Carstens. Note that it is in a new district. There are open fields to the north. All the houses are to the south. In a few years this condition will be totally changed by the growth of the city. The Parke School is No. 3. The spaces to the north and east are the Packard and the Dodge automobile factories. Note that although the diagrams for these two schools are about the same, the conditions giving rise to the results are very different. So in the case of the third school. It is next door to a grave yard. The explanation differs from school to school. The statistical results point out with absolute certainty and clearness which schools vary from normal, but the value of such investigation depends, not upon these results but upon what is done about the condition revealed.

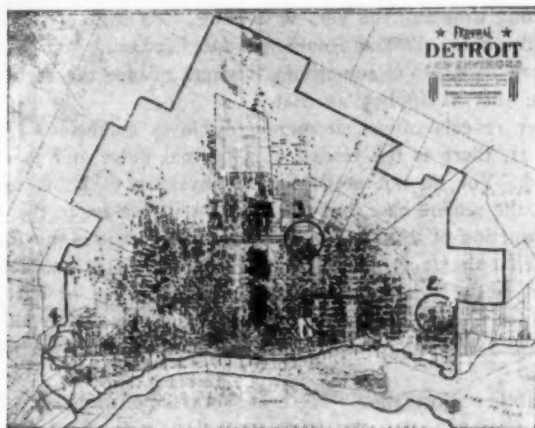


FIGURE 11

A second illustration will make the necessity for interpretation even more clear (Figure 12). One year we had an experiment in spelling in Detroit, in which about five hundred teachers took part. We were trying to determine whether or not with a very short course of study, we could teach every child to spell every word perfectly. There were only about sixty words to be learned in each grade. In the final test some classes did make 100%, while very many made 99%, 98%, etc. Yet out of the five hundred teachers who took part there were some who had class averages as low as 50%, and in these classes there would not be a single child who could spell every word perfectly.

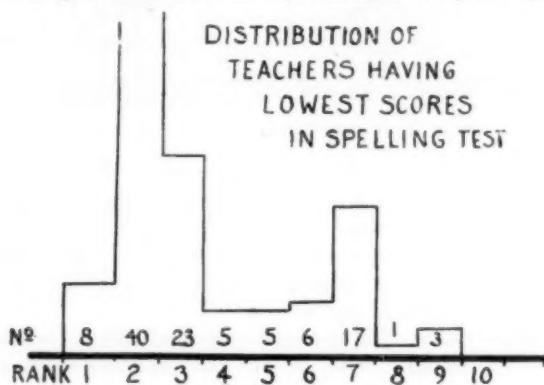


FIGURE 12

Do you suppose these classes were all taught by poor teachers? They certainly had very poor results. In Detroit we have an efficiency rating card, on which the principals report each year their opinion of the abilities of their teachers. We selected the one hundred twenty-five teachers whose classes made the lowest scores in the spelling tests and looked up their ratings (Figure 12). Eight were ranked as A No. 1 teachers, forty were in the next highest class and twenty-three in the third highest. There were a few teachers whose classes made low scores and whose ratings were also low, but that year if you had selected the seventy or eighty teachers whose classes made the lowest scores, you would have picked out the very finest teachers in Detroit.

The fact of the matter is that scores in a test do not tell anything about causes, and it is impossible to judge in terms of a single test whether a teacher is good or poor.

(To be continued)

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BOYS' GLEE CLUBS IN GRADE SCHOOLS

T. P. GIDDINGS., MINNEAPOLIS, MINN.

So many people have written me since the Nashville meeting asking about the boys' glee clubs in our schools that it will save me a lot of work and possibly help the cause of music along a little if you would put this in the JOURNAL.

Let it be known at once that I am not discussing boys' glee clubs in the senior high school. I am telling of those in the seventh and eighth grades. It is here that boys often think they can do little or nothing in the singing class, and it is also here that they are the slowest mentally, the laziest, and the most sensitive to real musical beauty; but you cannot get them to admit it, especially the big, overgrown ones.

Their voices are changing and they cannot manage them well. They have to learn a new staff and are in trouble generally.

At this age they are just finding out that there are girls in the world and that the male must show off if he is to be appreciated. He has also learned that if he cannot show off to good advantage the next best thing is to sit tight and keep his mouth shut. Just as likely as not the big boy has been too slow to acquire a good reading ability in the lower grades, and now, rather than allow anyone to find out how slow-witted he is, he declines to try in the music class, says he hates music, and can't sing, anyway. The latter may be true, but the former never is.



T. P. GIDDINGS

What these fellows need is extra practice just at this time. They yearn for a chance to show they are men and can do things in music uncontaminated by female help. They love to sing. They like it better than girls do, but they are fussy about what they sing and how it sounds. They are very enthusiastic (they never say so) when it sounds well; bitterly critical, they speak right out, when it does not.

The gang instinct is strong at this age, and one form it takes is an acute reaction to simple harmony, preferably that made by their own voices, if it is perfect enough.

The solution of the boy problem in the upper grades is the "kids' glee club," but it must be a fine one, capable of making perfect harmony, however simple. Fortunately, this is very easy in any eighth grade building or junior high where there are a few changed voices. Even if the boys read very slowly and have to grub at the songs endlessly, they are willing to do it just as soon as they have heard two or three perfect chords. They must sing four-part songs, however, or they will not be interested. It is the rich harmony of simple, well arranged, four-part music that catches them and holds them to the task of learning their music.

Right here a rather curious thing shows up. There is an old saying that anyone can do anything if he wants to hard enough. In every school there are a few retarded, over-

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grown boys whose voices have changed and who are a trial to the music teacher. It is these that form the backbone of the boys' glee clubs. Without them the club is impossible. We have been apt to think of them as lacking ability to sing in tune. All they lacked was "wanting to" hard enough. In our seventh and eighth grades there are usually from eight to twenty of these changed voices. In more than half of the buildings every last one of these changed voices get into the glee clubs; in the rest, all but one or two. This means that they can sing in tune perfectly, else they would not be admitted. In other words, they found something that made them "want to" hard enough.

We have never had much of a boy problem in our schools as we try to teach them all to read while they are young. But I was amazed when we started these glee clubs to realize what slow readers the boys were and how much they needed extra practice. I was also amazed to see how simple the solution was and how they took to it once it was organized and working. I blush for the years I spent in the schoolroom without discovering this.

When do we find the time? Simple enough; as soon as the boys can sing a piece well they will find the time, out of school if necessary. No need of hounding them into the clubs. They hound the teachers to drill them. Many of our clubs meet at the noon recess from 12:30 to 1:15.

It remained for one of our grade school principals, Miss Ella Probst, to open my eyes on this subject. Two years ago she said to me, "Come down and help me arrange the voices in a boys' glee club." I wasn't very enthusiastic, as I thought she wanted a regular boy choir, but what she wanted was a glee club singing regular male quartette music.

Like a good many other supervisors, I had padded the first tenor part in high school glee clubs with unchanged voices for years, but it had never occurred to me that it could be done lower down. I caught the idea and we arranged this first club.

Now for the music. There wasn't any to be had except four pieces in one of my own books, and these were all in the wrong key and I had objected to their going into the book in the first place. (I hope none of my readers will tell this, as I am ashamed of it now.)

However, Miss Probst is a clever musician and a tireless worker. She arranged all the music for her boys and made mimeograph copies of the numerous pieces they sang. They sang all over town, and their music was lovely; so unexpected from a group of kids of that age. Naturally, they were very proud of their club. They were the guests of the Minneapolis Apollo Club (our leading male chorus) at their spring concert, if you please!

Now I am going to advertise a book. I have no financial interest in it, though I did contribute the foreword. It is called "The Chorus Book for Boys," by Ella Probst and J. Victor Bergquist, published by Schirmer. This book is going into our schools in great numbers this year. It is a collection of old and new music especially arranged to suit the limited compass of the boy voice at this age. All the selections have proved very popular both with the clubs and with the public. The preface of the book tells how to use it.

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Seat the second altos at the teacher's left. In the next rows place the first sopranos, second sopranos and first altos; next, the low basses, and at the extreme right of the room place the higher basses. Let the good singers be in the rear of the room and the poor in front, as in the regular singing classes.

Those changed voices that can sing down to A (first space bass staff) may be called the low or second bass. The rest of the changed voices will be first basses; few, if any, real tenors will be found in these grades.

Next, test the second altos and find the few voices that can sing as low as the third space, E, bass staff. Seat these with the first basses. A few second altos will be found with good tones as high as C, third space of the treble staff. These will sit with the sopranos and first altos.

Either use the books or place on the board the first four measures of "We Meet Again Tonight, Boys," and let the whole crowd learn it, assigning the parts as follows: All the sopranos, first altos and high second altos sing the first tenor part; second altos, the second tenor part; high basses and low second altos, the first bass; low or second basses sing the second bass part. The songs in this book are arranged so that the first tenor part is confined to the octave between middle C and third space C on the treble staff. This compass is perfectly safe for all sopranos and first altos and many of the second altos, and these tones are the ones that sound the best and are the easiest for the boys to sing. The same is true of the other parts, and this is one great reason for the music sounding so well.

When the whole group can sing the test passage perfectly, go among them and place the best ones in the rear seats if they are not already there. By the best ones is meant those with

a perfect ear, good voice and good reading ability. The combination is to be sought for, but if a pupil has a good ear and voice and cannot read he should be taken on trial, and he will often slave so hard between rehearsals that he will learn to read in a very short time. It is remarkable what a boy will do in this line when a powerful motive like this prods him. You will notice at this stage of the game that it is already beginning to work; they are beginning to hear some new and beautiful chords if the teacher has taken pains to teach them to sing smoothly in their regular singing classes. If not, it must be taught now or the whole thing will be a failure.

After the pupils have been roughly graded in concert they should sing by quartettes and try out for perfect intonation and blending of voices. This takes some time and should be something of a ceremony. I always let them try out one quartette after another without help. The best ones will pass this test the first time. Those who fail may try again. This time they will be given the starting tone and allowed to hold the first chord before singing the test measures. This will tell whether they will be able to sing in perfect tune or not. I pay little attention to reading ability, for if they can sing a few chords in tune

MEMBERSHIP RENEWALS

One of the really big jobs of the Conference is the one which falls to the lot of the Treasurer. It is his duty to collect and disperse the income of the Conference, and this is no small task, when one considers the fact that it must be collected from some 1,860 individuals. You will help the treasurer and the Conference if you will sit down NOW and write a check for \$2.00 for your membership renewal. Don't put it off. The new Treasurer is Mr. A. Vernon McFee, Johnson City, Tennessee. DO IT NOW!

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I have just received word from the Central Passenger Association that the railroads will grant us a fare-and-a-half rate to Cleveland in April on the "identification plan." This is a great advantage to us and means that each member who has paid his dues in advance of the meeting will be furnished with an identification certificate which will enable the member to buy at his home station return trip tickets at fare-and-a-half rates for himself and for dependent members of his family. These identification certificates will be mailed by the Conference Treasurer to all who pay their dues in advance.

A word to the wise is sufficient.

they will soon gain the reading ability.

In deciding who shall remain in the club, remember that the parts must balance as to tone. When it balances as to tone it may not balance as to numbers. Remember also that the bass voices can sing much more loudly than can the unchanged voices and still sound well. More of the smaller boys must be put on the tenor parts to be able to balance the stronger bass voices without having to sing so loudly as to spoil the quality. The proportion will be about as follows: Second bass, 8; first bass, 10; second tenor, 16; first tenor, 20.

The size of the club will depend upon the number of available basses. Take in as many as possible, for it will do the members a world of good. Do not take so many as to make the chorus unwieldy. Sixty is about as many as can be handled well. Be sure, however, that none are in it who cannot sing in tune. This will kill it at once. These boys are very sen-

sitive to perfect harmony and they will tolerate nothing else.

These clubs should rehearse several times weekly in school time, if possible, though this is sometimes difficult to arrange. A repertoire should be acquired as soon as possible and the club should sing in public when needed. A club of this kind furnishes a musical unit that can be used at any time.

Last season we had between forty and fifty clubs that numbered from twenty to sixty each. We gathered a number of clubs together into choruses that sometimes numbered six hundred, and the effect was wonderful. We had four preliminary contests and one final contest to see which club was the best in the whole city.

These clubs have done wonders for the music in our schools. They have given the boys a chance to catch up with the girls in reading ability and have furnished everyone with a lot of enjoyment besides.



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The day of public school instrumental music is upon us. So crude and rudimentary were the bands and orchestras in our schools a decade or so ago that one would scarcely have predicted their prodigious growth. We have all witnessed and many of us played in the little volunteer school orchestras, consisting largely of half a dozen violins, a cornetist who couldn't keep his place for two consecutive measures, and an inexpressible drummer; an insignificant group coached by a member of the faculty or an older student, and looked on with tolerant contempt by teachers and student body alike. Few had the vision that out of such inauspicious beginnings would develop the present powerful instrumental movement, recognizing officially bands and orchestras in the grade and high schools, filling the ranks of the players, completing the instrumentation, allowing time in school hours for practice, giving credit toward graduation, playing an important part in the school life, and making closer the contact between school and community.

At the Nashville Conference a committee was appointed to make a study of instrumental affairs and take steps to clarify and unify the aims of instrumental instruction and make ac-



J. W. FAY, Chairman

cessible to all the experience of pioneers and investigators in that field. Comprising that committee is a group of representative supervisors who have each made important contributions to the work, and who by their enthusiasm and authoritative position should be able to shoulder the responsibility and duties of that committee. Eugene M. Hahnel, of St. Louis,

Director of Instrumental Music in that city, and an exceptionally able violinist, whose work as concert master of the Supervisors' Orchestra at St. Joseph will be remembered, was one of the pioneers in public school orchestras. More than twenty years ago Mr. Hahnel was the student leader of the Rochester Free Academy Orchestra, in which the writer played a bass horn, his first musical experience. Dr. Victor L. F. Rebmann, a musician of sound scholarship, Director of Music in Yonkers, N. Y., is best known to us by his comprehensive and useful study of material for high school orchestras, a graded list that should be in the hands of every supervisor of music in the country. Russell V. Morgan, of Cleveland, has had a rare opportunity to use the members of the Cleveland Symphony Orchestra in developing instrumental music on a large scale, and I hope

that he will present in the columns of this department a survey of the significant work he has accomplished. B. F. Stuber, of Akron, Ohio, has come into prominence with a series of books for the violin and other instruments, based on sound pedagogical principles and developed in an ingenious and able manner. He has brought violin class teaching to a high level in Akron, and has one of the greatest experimental fields in the country. The Chairman of the committee is in charge of instrumental work in Rochester, N. Y., where by the generosity of George Eastman over four hundred band and orchestra instruments have been placed at the disposal of the Board of Education, insuring a large number of fully equipped and well-balanced units and permitting experiment and organization on a large scale.

Your committee should be like a group of physicians, each of whom brings to a consultation ample study and preparation, supplemented by extensive experience in his own field.

The committee is planning a survey of instrumental instruction in the schools of the United States. As the first step in this survey, it has begun a census of teachers in this special field. A card was inserted in the JOURNAL, calling for names and addresses, and up to date about thirty replies have been received. I estimate that there are more than one thousand teachers in the country teaching violin, piano or orchestral instruments in

the public schools, directing bands or orchestras or supervising instrumental instruction, so that it is obvious that some other source of information must be tapped to get a representative list of supervisors. Machinery has already been set in motion to accomplish this. At the same time, another card will be inserted in this copy of the JOURNAL, and your coöperation is solicited. Sit down and fill out this at once, and make it easy for your committee to do some efficient and aggressive work in the interest of competent, well-advised and widespread instruction in the use of band and orchestral instruments and in the formation of organizations that can render the greatest possible service to their own members, their schools and the community.

May I ask that any supervisor or teacher who has ideas on this subject, or has encountered difficulties on his path, will write to the Chairman or any member of the committee and suggest lines of activity along which your committee can make itself useful. And in closing, may I quote a sentence from our President's "Introduction to School Music Teaching," a phrase that has burned itself into my memory and strengthened my own convictions on the subject:

"Instruction in instrumental music is to be in the near future one of the most important contributions made by the school to the musical life of the nation."

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Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

The Teenie Weenie Orchestra is a collection of six easy compositions by Marx E. Oberndorfer, arranged by Alexander Pere, published by J. Fischer & Bro. They were first written for piano and were published in the *Teenie Weenie Music Book for Piano*. They are not less attractive in their orchestral dress.

The arrangement is for 10 parts cello and piano, plus Saxophone, Fife and Bugles and with multiplication of violin parts. There is a conductor violin (optional) then a first, a second and a third (optional) violin part. The addition of independent violin parts is always helpful to beginning orchestras in which violins largely predominate and is a commendable feature: but as the optional conductor and third violin parts are not included in the sample orchestration sent me, I can not speak in detail of their character in this case. The second violin part sent me is free from difficult double-steps, fairly free from "after-time" playing, and occasionally is thoroughly melodic. The pieces may be effectively played with these four violin parts and piano, and they should be useful in such form in these days of violin classes and ensemble. The arrangements are all carefully made, bowings for the string parts and phrasing and expression for all being quite fully marked. Occasionally the small players for whom the music is designed will meet some minor technical difficulties: yet the violin parts are all restricted consistently to the first position, and all parts are so written as to "lie well" for their respective instruments; so the books are by no means difficult for young players of a year's training or so. As to the music itself, it has considerably more origin-

ality and charm than most music for children, the composer evidently not having shared the belief (which we infer is very dear to many others) that music must be stupid and conventional in proportion to its technical ease, especially when it is designed for children. The publication well deserves careful attention.

The String Ensemble, by L. M. Gordon.

Any work by Mr. Gordon is assured of a respectful hearing from supervisors of public school music. His School and Community Orchestra, his Junior School and Community Orchestra, and his Progressive Orchestra, have revealed an editor of ample learning, careful workmanship and high musical purpose. His latest work, though of a different kind, has the sterling qualities of the earlier publications.

The instrumentation is for the usual five strings plus (optional) flute. A Director's Score which includes a part for piano is also published. The book for each instrument is designed as an instruction book, and the first material in each therefore consists of rudimentary exercises—open-string work for the stringed instruments. But as soon as the most rudimentary technic has been attained there are little incredibly easy, yet musical, ensemble exercises or pieces which will give the little players genuine musical enjoyment and stimulus, and which soon develop to a point of musical interest (though not to a corresponding point of technical difficulty) that will make them enjoyable to more mature listeners. This plan is moving in exactly the right direction. It is the plan which

has been in Mr. Gordon's head in connection with his earlier works. Every new embodiment of it makes just so much more of valuable contribution to our success in an important phase of our professional work, and is to be received gratefully.

The Nativity—A play with music, for Children, by Lorraine d'Oremeiulx Warner and Margaret Higginson Barney, E. C. Schirmer Music Co.

This, a new issue in the Concord Series, edited by Thomas Whitney Surette and Dr. Archibald T. Davison, is a piece of work thoroughly well done. It consists, as succinctly stated in the foreword, of "nine old French songs strung together with a thread of story." The statement is overmodest. It is a pleasure and, I conceive, a duty to enlarge upon it.

The scene is in Bethlehem at the time of the birth of Christ. The biblical settings and characters are all presented—the shepherds, the three kings, Mary and Joseph—and together with these St. John and a group of children and a deaf and dumb boy. But competent hands have wrought beautifully on these materials and upon the "nine old French songs" and the "thread of story," to the result that a simple, beautiful, and reverent presentation of the nativity is effected and made possible for production by children. To accomplish this required much and varied knowledge and artistic ability. These are manifest continually. In the selection of the French songs, in the skillful translations of their texts and the arrangement of their music, in the simple effectiveness of such little dialogue as is introduced, and in the suggestions for stage settings, lightings, scenery, and action, there is no trace of superficiality, weakness or blundering artistic taste. It is a strong, artistic piece of work—though not difficult—and worthy of the best and most frequent production that the supervisor of music can possibly give it.

The Reveille, Alice W. Brockett, Eldridge Entertainment House.

Your reviewer has been moved to remembrance as he read this work. Memories old and new are stirred within him.

In the spring of this year, 1922, I was in East Orange, New Jersey, observing the music in the public schools. There I heard, from Mr. Clifford J. Scott, Superintendent of Schools, from Assistant Supervisor of Music, Miss Brockett, herself (who confessed it) of this work, a "Dramatic Protest against Jazz" as the sub-title announces, that had been produced with very great effect in East Orange. I was deeply interested, and eager to see it published.

And many, many years earlier two boys played along the Miami River, went to school together, studied the violin together. One of them was Harry Eldridge. A little later the other one, now post-adolescent, made furtive literary efforts with a young man who was interested in literature, plays, and publishing. This young man was the present book reviewer.

So here the late memory and the early ones join, through the medium of *The Reveille*, published by the Eldridge Entertainment House—a house composed of S. S. Tibbals and H. C. Eldridge. The occasion is a happy one; for both author and publishers may well feel satisfied. While the work makes no pretensions to profundity it is keen, bright, most timely and will "produce" well. Indeed, the practical quality of it, the ease with which it may be effectively produced by forces available almost anywhere, give it unusual strength. The dialogue is well written, the music is well selected and the original music will fulfill its responsibilities very satisfactorily. I will not outline here the means by which this effective and captivating protest against jazz is given its power. But please do not plan to

give anything in the nature of a play or operetta this season (if you do indulge in such practice) until you have considered this work carefully: for it is not only more enjoyable and better written than many—perhaps most—works of the kind, but it will leave a powerful lesson behind it which will deserve and receive the approval of the best friends of music in your community.

May the Maiden—Harvey Worthington Loomis, C. C. Birchard & Co.

It is rather pleasant to meet with the ballet-music from Gounod's *Faust* in any dress, and in this new one by Mr. Loomis one foresees that it will gain popularity in additional circles. Gounod's music has, as might be expected since an entirely original two-part chorus by Mr. Loomis has been erected as a counter-melody, a la Gounod himself with the Bach Prelude,

over the original instrumental melody. All is done with cleverness and a delicate sense of every slightest demand of artistic taste. Had it been attempted by anyone with less ingenious skill it would never have been done at all; for in many places only a fertile invention, unfailing taste and competent hands could bring about a successful vocal issue.

But as it is the piece is practicable and very attractive. The text, Mr. Loomis' own, is very good and reflects sensitively the most elusive moods of the music. The vocal parts are wrought so naturally out of the texture of the original music that even one who knows the Gounod music in its original orchestral dress will soon become uncertain as to whether they were not always there. This successful working, coupled with the beauty that characterizes the music, should give the number popularity.

THE VALUE OF SONGS AS INDICATED BY THEIR CHOICE

A Comparative Study of Song Collections

By MISS AURA C. AGETON

Foreword by DR. CHARLES H. FARNSWORTH

"The following paper was prepared as a problem in a Practicum course in Musical Education at Teachers College, Columbia University, by Aura C. Ageton.

The twenty-four song books used for investigation were selected not because they were thought the best or the only ones, but because the list would have to be limited, and the author wished to get books representative of the different types, some of them aiming at a fairly full presentation of songs that people would like to sing, others presenting songs for some special purpose, or a specific type of song. The twenty-four books happened to be convenient for the student to take, and represent a sufficient-

ly wide variety to make this study of practical interest.

It should not be inferred that because some books seem to have a greater number of the universally selected songs they, therefore, are necessarily the best books, because the number of songs contained in some books are very much larger than in others and will be more likely to have the more commonly selected songs, and some collections, like my "Grammar School Songs" deliberately avoided, in order to present new material, many familiar songs that with a different idea would have been included. In other words, song books aim at different needs, and hence cannot be compared in this way.

The interest of the paper is especially in the groups of songs themselves. For instance, one would have hardly thought that "Believe Me If All Those Endearing Young Charms" would have headed the list among songs selected in the twenty-four books after "Auld Lang Syne." To those who are interested in seeing how songs run, the list has much food for thought.

In the grouping under subjects there naturally would be a great variety in the way songs would be classified, but allowing all the latitude necessary, it is odd that there should be but one humorous song and six rounds that appear in at least three or more books.

It would be of great value for community singing if we had a larger group of songs, say a score or so, representing the most important types that could be learned by all school children, and thus serve as a medium of group expression wherever a person was in the country.

The problem was the compiling of songs from a number of school song books and collections in order to find out which songs are the most used or the most popular as evidenced by the number of times appearing in these books. An attempt has been made to classify these songs also according to type of song showing which types are most used. The books themselves have been listed in order, those containing the largest number of the songs appearing three or more times coming first. Twenty-four books were used. These were found to contain 1941 different songs. The number of songs appearing once, twice, three times and so on is shown in the table below.

Number of songs	Number of times appearing in 24 books
1548	1
183	2
64	3
45	4
26	5
18	6
16	7

10	8
6	9
7	10
6	11
2	12
2	13
3	14
6	15
3	16
2	17
1	19
1	20

The books used are listed below:

- "Academy Song Book"
- "Assembly Songs"—Dann
- "Assembly Song Book"—Rix
- "Assembly Songs for Every Occasion"—Gartlan
- "Corona Song Book"—Hoff
- "David Bispham Song Book"
- "Folk Songs and Other Songs for Children"—Whitehead.
- "Glee and Chorus Book"—NeCollins
- "Grammar School Songs"—Farnsworth
- "Halcyon Song Book"—L. B. Marshall
- "H. S. Song Book"—Zeiner
- "High School Songs"—Callinan
- "Junior Songs"—Dann
- "Liberty Chorus Song Book"
- "Lyric Song Book"—H. W. Loomis
- "Songs and Studies"—The Forseman Music Records
- "Songs for Schools"—Farnsworth
- "Songs of All Lands"—Mathews
- "Songs of the British Isles"—Hadow
- "Song Treasury"—Cartwright
- "Songs We Like to Sing"—Alexander
- "The Laurel Song Book"—Tomlins
- "The School Song Book"—McConathy
- "Twice Fifty-Five Songs"

Songs listed according to popularity as evidenced by the number of times used in the 24 books. This list contains all songs appearing three or more times:

20 books have America.

19—Star Spangled Banner

- 17—Auld Lang Syne; Believe Me
 16—Annie Laurie; Marseillaise; Old Folks at Home
 15—All Thru the Night; Columbia the Gem of the Ocean; Men of Harlech; My Old Kentucky Home; Santa Lucia
 14—Italian Hymn (Come, Thou Almighty King); Lead Kindly Light (Dykes); Lock Lomond
 13—Drink To Me Only With Thine Eyes; Home Sweet Home
 12—Austrian Hymn; Russian Hymn
 11—Battle Hymn of the Republic; Funiculi, Funicula; Massa's in the Cold, Cold Ground; Minstrel Boy; Onward Christian Soldiers; Wacht am Rhein
 10—Abide With Me (Monks); Flow Gently Sweet Afton; Hail Columbia; Jerusalem the Golden (Ewing); Old Hundred; Sweet and Low; Tenting on the Old Tent Ground
 9—Flemming; Holy, Holy, Holy (Dykes); Last Rose of Summer; Maryland My Maryland, or O, Tannenbaum; Scotland's Burning (Round); Swing Low Sweet Chariot
 8—Blue Bells of Scotland; Lorelei; Love's Old Sweet Song; Now the Day is Over; Adeste Fideles; Old Black Joe; Silent Night; There's Music in the Air; Who is Sylvia; Vesper Hymn (Russian)
 7—Bonnie Doon; Capital Ship; Comin' Thru' the Rye; First Noel; Harp that Once Thru Tara's Halls; Juanita; Largo (Handel); Lift Thine Eyes ("Elijah"); Long Ago; Merrily, Merrily (Round); O, Wert Thou in the Cold Blast; O, Worship the King; Row, Row, Row Your Boat (Round); Soldiers' Chorus (Faust); Seymour, Weber (Hymn); Three Blind Mice
 6—America the Beautiful; Charlie is My Darlin'; Spacious Firmament on High ("Creation"); Dearest Spot on Earth; Gaudeamus Igitur; King of Love My Shepherd Is (Dykes); Linden Tree; Meeting of the Waters (Folk Song); Mermaid; Nearer My God to Thee (Mason); O Paradise (Barnby); Palms (Faure); Quilting Party; Rocked in the Cradle of Deep; Stars of the Summer Night; Thanksgiving (Elvey); Thanksgiving Hymn (Kocher); Yankee Doodle
 5—Anvil Chorus (Trovatore); Barcarolle (Offenbach); Battle Cry of Freedom; Bell doth Toll (Round); Campbell's are Comin'; Canonbury, (Schumann); Lass of Richmond Hill; Lord is My Shepherd (Koschat); Lost Chord (Sullivan); Mighty Fortress (Ein Feste Burg); My Bonnie; Nancy Lee; O, Hush Thee My Baby (Sullivan); Old Oaken Bucket; O, Sole Mio; O, Tempora, O Mores; Rule Britannia; Soldiers' Farewell; Two Grenadiers; Warrior Bold; Welcome Sweet Springtime; When Johnny Comes Marching Home
 4—Aloha Oe; Ash Grove; Begone Dull Care; Bonnie Charlie's Now Awa'; Bonnie Dundee; But the Lord is Mindful of His Own; Cast Thy Burden; Cornish May Song; Cradle Song (Taubert); Dennis (Nageli); Flag of the Free; Garibaldi Hymn; National Hymn; God of Our Fathers; Golden Slumbers; Good Night Ladies; Greeting; Hark, Hark My Soul; Hark, Hark, the Lark; Hark the Herald Angels Sing; Heaven's Resound; Hunt is Up; In the Gloaming; I Would that My Love; John Peel; Killarney; La Paloma; Lauriger oratius; Lullaby (Brahms); Miller of the Dee; My Heart's in the Highlands; My Love's Like a Red, Red Rose; Nellie Was a Lady; Now is the Month of Maying; Now Thank We All Our God; Old Glory; Out on the Deep; Pilgrims' Chorus; Red Sarafan; Robin Adair; Sailing; Sleep, Baby Sleep; Three Kings of Orient; Wanderers Night Song; When Morning Gilds the Skies
 3—All Hail the Power of Jesus' Name; All Saints (New); American Hymn (Keller); Angel, The (Rubenstein); Angel Voices (Sullivan); As

Pants the Wearied Heart (Mendels-
sohn); Awake My Soul; Bedouin
Love Song; Ben Bolt; Breaking
Waves Dashed High; Caller Herrin';
Chorale (Bach); Come Back to Erin;
Come Lasses and Lads; Come My
Soul (Haydn); Come Sound His
Praises Abroad; Cradle Song; Cru-
saders; Deck the Hall; Dulce Do-
mum; Gaelic Lullaby; God Rest You
Merry Gentlemen; Good King Wen-
ceslas; Good Night Farewell (Kuck-
en); Hail, Smiling Morn; Heart
Bowed Down; Highland Lad; How
Gentle God's Commends; Huntsman,
The; If With All Your Hearts; Jolly
Miller; Joy to the World; Kelvin
Grove; Last Night the Nightingale
Woke Me; Lord God of Morning;
Lord's Prayer; Lovely Evening
(Round); Low Backed Car; Maple
Leaf Forever; Maypole Dance; The
Mill; My Normandy; Now That the
Sun is Beaming Bright; Oak and the
Ash; Old King Cole; Our Native
Land; O Who Will O'er the Downs
So Free; Parting; Pilgrim Hymn;
Polish National Song; Portuguese,
Hymn; Rising of the Lark; Scots
Wha Haw Wi' Wallace Bled; Speed
our Republic; Still, Still With Thee;
Strife is O'er; Ten Thousand Times
Ten Thousand (Alford); Then You'll
Remember Me; Tramp, Tramp,
Tramp; Unfold Ye Portals; Upidee;
Weel May the Keel Row; When All

the World is Young; Wraggle Taggle
Gipsies

Folk Songs and Negro Songs,—53;
Songs of Sentiment and Love,—51;
Hymns or Sacred Songs,—39; Patri-
otic Songs,—26; Seasonal or Occas-
ional Songs,—14; College Songs,—9;
Songs from Oratorios,—7; Songs
from Operas,—6; Cradle Songs,—4;
Social Song,—; Humorous Song,—1;
Rounds,—6; Arranged from Instru-
mental,—1.

Number of 218 songs contained:

Name of Book	No. of the 218 Songs contained
School Song Book	102
Songs We Like to Sing	85
Assembly Song Book	79
Academy Song Book	79
H. S. Songs	76
Twice 55 Songs	71
Bispham Song Book	69
Assembly Songs	66
Songs for Schools	63
Liberty Chorus Book	62
Song Treasury	59
Junior Songs	57
High School	55
Folk Songs and Others	55
Glee and Chorus Book	51
Halcyon Song Book	44
Songs of All Lands	43
Songs and Studies	34
Corona Song Book	34
Laurel Song Book	27
Songs of British Isles	27
School Songs	20
Lyric Song Book	16
Assembly Songs	20

INSTRUMENTAL SUPERVISORS, ATTENTION!

One of the important standing committees already appointed by President-elect Gehrkins is the one on instrumental affairs, with Jay W. Fay as chairman. Mr Fay is undertaking at once a census of instrumental supervisors throughout the country, and asks the co-operation of all readers of the JOURNAL. Because of the tremendous interest in instrumental music in the schools, an interest which is bound to grow as the years go by, this is an important work which Mr. Fay and his committee are undertaking. In accordance with this request, therefore, will all supervisors of instrumental music fill in and send at once the coupon below to Jay W. Fay, 72 Alliance Avenue, Rochester, New York.

Name
Street Address
City or Town
State
Position

The Eastern Supervisors' Conference

JAMES D. PRICE, Hartford, Conn., President.

ARTHUR F. WITTE, Yonkers, N. Y., 1st Vice Pres.

MISS LAURA BRYANT, Ithaca, N. Y.

2nd Vice Pres. and Editor.

MISS MARY G. NUGENT, Pittsfield, Mass., Secy.

GEORGE J. ABBOTT, Schenectady, N. Y.

Treasurer.

Plans for the 1923 meeting of the Eastern Music Supervisors' Conference are rapidly maturing. The next convention will be held in Newark, N. J., March 6-10, 1923 with the Robert Treat hotel as headquarters.

It has been the custom since the inception of the Eastern Conference to hold the meeting in early May, but in view of the large and growing objection to such a late date which frequently interferes with plans for late concerts, graduations and other school activities, the Executive Board voted unanimously to hold the 1923 meeting in early March, with the possibility of an even earlier date for succeeding meetings.

A great deal of interest has been manifested since the announcement of Newark as the abiding place of the next Conference. Newark as a convention city is nearly ideal. It is a city of distinction of about a half a million people and being a short distance from New York is in a great center of population. Moreover it is available to supervisors, both north and south, in the best sense.

As far as the schools are concerned Newark is well equipped and on account of congestion of school population, a common condition these days, it has had the courage to try out what might be called for lack of a better term, progressive ideas of educational organization. In the solution of these many ever present problems Newark is still at work. Therefore this phase of school work will of itself offer unusual opportunity for observation on the part of the visiting supervisor. As

to the physical comfort of the Conference members the Robert Treat hotel will provide more than usually comfortable and attractive accommodations.

The opportunity to visit Newark was offered through the invitation of Miss Louise Westwood, Director of Music, who, with her able corps of assistants have entered with characteristic enthusiasm on the arrangement of the details so necessary to a successful conference. The outline of the program is already under the consideration of the Program Committee, which will make known its content at an early date.

It may confidently be predicted that the 1923 meeting will lack nothing of enthusiasm to make it a helpful and inspiring occasion. Other details will be announced as soon as definite plans are available.

THE ROCHESTER (N. Y.) PLAN

CHARLES H. MILLER,

Director of Music.

In this rapidly changing era, it is necessary for Supervisors of Music to understand the great movements in musical education, and especially those that give promise of important developments which may eventually affect the whole country.

Several requests have come to us to write an account of the work that is developing in Rochester, but several reasons have prevented. In the first place, important steps are following each other so rapidly that any article, however completely it describes the situation at a given time, would be considerably out of harmony with the

facts a few months later. For the sake of our cause in general, however, a brief story follows:

A systematic plan is being carried forward to make a musical city out of a typical American city of over 300,000 population. Perhaps in no other large city is such an extensive effort being made in music education.

Five years ago, the city had a small music school, housed in an old dwelling with very few teachers. A symphony orchestra of about forty local musicians gave six or seven concerts a year without adequate support. Another orchestra, composed mostly of amateurs, played four free concerts a year to less than half a house each time. Recitals and artist concerts were few. The public schools employed seven teachers of music. Four of these supervised the grades, four taught in junior and senior high schools and three were special music teachers in grade schools. Many good things had been accomplished—standards of tone quality and interpretation had been established—the condition of music in the schools was similar to that in other cities.

Today a great school of music, costing millions of dollars, is nearing completion, part of it being finished and in use. A large faculty of music teachers, some of international reputation, are instructing one thousand students. The school is more completely equipped than any other school. It will accommodate 2,500 after September first. A great orchestra is provided for, which will be organized within a few months. Its home will be in the main auditorium, which seats 3,300. Another large orchestra will play the best music in connection with motion pictures. One day each week will be given to concerts. A recital hall, containing 800 seats, contains a fine organ to be used by Bonnet for his master classes. It will be also used for chamber music and the more important student recitals.

Three years ago, a gift of over three hundred instruments for use in the public schools, enabled us to organize several bands and orchestras in all the high schools and junior high schools. Each Saturday ten of the leading teachers of band and orchestral instruments are busy instructing the players in small groups on their individual instruments and in larger ensemble groups. Violin teachers instruct in grade schools during school hours. The instrumental organizations play frequently for school events and for conventions and other meetings interested in education.

The Board of Education has decided to provide all schools with special music teachers in all grades above the third. At present there are thirty-seven full time music teachers. Within a few months nearly all the seventh, eighth and ninth grades of the city will be taught in junior high schools. Two new buildings are nearing completion. Each one of these will have three regular music rooms, besides the assembly hall—one of these rooms will provide for violin, piano and voice classes, another room will accommodate seventy-five in chorus or music appreciation, and a room forty feet by eighty feet is arranged in terraces for a band or orchestra of one hundred and sixty (160), or a chorus of two hundred and fifty (250).

One man who loves music and believes in its importance to humanity has made possible these great advantages to the community. I refer to George Eastman, inventor of the kodak. When he first decided to undertake the music education of our city, he realized that the public schools would be the greatest factor to consider, and he therefore decided to give to the schools a large place in the plan. Fortunately, we have a superintendent and Board of Education that are progressive and keenly alive to the value of good music. There is close co-operation between the public schools and

the University, of which the Eastman Music School is a part.

Our Music Department is carrying on all the different phases of work that are found in the most progressive schools. Among these may be mentioned, Music Appreciation, Class lessons in all instruments, Glee Clubs, Music Memory Contests, Piano Classes, using a special clavier manufactured according to our specifications, Voice Instruction in small classes, Theory, Harmony and Appreciation in high school, Vocational Classes in Continuation School, and various other activities.

The Hochstein Settlement Music School provides good private instruction at a small fee for over three hundred children who are considered talented enough for entrance and who are not able to pay the regular fees in the Eastman School.

The public schools plan to have weekly concerts in each school when we secure good pianos. These concerts will be held just after the close of school, and occasionally in the evening. In this way, we expect to take good music to a large number of both children and adults who would not go to a regular concert which was not held in their own school. The pressure of an over-crowded curriculum makes it very difficult in most schools to present very much music to which the children are to listen and enjoy. The after-school concert seems to provide the best means.

With all the different phases of work just mentioned, it can be readily seen that the director of music must plan very carefully to prevent superficial work in some activities. Our remedy for this is to have specialists, each one being responsible for only one or two phases of work. Of course this is made possible by the large number of music teachers we now have.

We are looking forward to the time when we may entertain the meeting of the National Conference.

THE JOURNAL FUND

The Journal still needs your assistance. If you contributed a quarter, a half dollar, a dollar, or even two dollars last year, do not feel that you are paid up for life. The Journal costs you nothing. Is it worth anything to you? Would you be willing to pay a subscription fee of \$1.00 or \$2.00 if required to do so? Surely, you would! Then sit down and send a check to the Editor today. If you are not a member of the Conference the least you can do for the support of the cause is to help support the Journal. **DO IT NOW!**

THE CONFERENCE HEADQUARTERS AT CLEVELAND

The facilities for taking care of the large number of people who attend the annual Conferences have not always been adequate, but we are assured that in Cleveland there will be room for everyone. The Statler Hotel is to be headquarters for the Conference, and it is understood that the entire building will be turned over to the Conference.

Besides the Statler, there are several other hotels which are as large or larger, within a short distance of headquarters. It is expected that more than 2000 will register for the Conference and it is good to feel that there will not be the grand rush for rooms that usually accompanies the first hours of the session. It is suggested, however, that those who are planning to attend, should engage rooms well in advance of the date.



THE STATLER

PUBLIC SCHOOL PIANO CLASSES AS A COMMUNITY ASSET

By H. O. FERGUSON, *Director of Music, Lincoln, Nebr., City Schools, and*
HAZEL GERTRUDE KINSELLA, *Originator of the "Lincoln Way"*

The choruses, glee clubs, orchestras, and bands of our public schools have long been considered real community assets, and the musical training which school students have received in these organizations has had a far-reaching influence. With us, in Lincoln, the public school piano class has proven itself a real community asset, and we have been very pleased, this fall, to find young pianists who have had their entire pianistic training in our public school piano classes, using the skill thus developed in accompanying singers, choruses and orchestras in both school and Sunday School; in assisting in Americanization work; in one instance, in playing for church services; at the time of the dedication exercises of one of our new grade school buildings, acting as entertainers. Here, four of the best players from the building piano classes were detailed for this duty,—two upstairs, and two down-stairs. Each took his turn, playing his little group of pieces, while the other conducted the visiting patrons through the new rooms. Then they would change places, keeping up a continuous performance from 7:30 until past ten o'clock in the evening. The class students have been sent to help with almost every kind of entertainment, from story hour, to charitable entertainments.

The "Lincoln Way" of teaching piano has become more and more popular in the Lincoln city schools, and it has, this year, become necessary to open two new school centers for Saturday piano classes. Next semester we expect to need four school centers for Saturday classes, in addition to the work done on the five school days of the week at the various grade buildings. These Saturday classes have also made it possible for us to as-

semble at central buildings, the unusual talent found in different buildings—children who are able to progress more rapidly than others in their respective buildings. Children are promoted from class to class as rapidly as their ability demands—this resulting in much friendly competition on the part of the pupils, whose ambition is thus aroused. "Acceleration Classes," made up of children from the second grade, whose intelligence tests have been unusually high, also meet on Saturday.

To us, the aims of the piano classes are:

1. To teach children to *play the piano* artistically, confidently, and *pianistically*.

2. To make the study of the piano available to all children of the community at a nominal cost. (With us, this is 15 cents a lesson.)

3. To lay a solid foundation in theory of music and real *fundamentals* of music knowledge and piano playing, from the first class piano lesson.

4. To teach a *high class of musical literature*.

5. To develop piano ensemble.

6. To create such opportunities for use of the pianistic skill developed, that the players are a real community asset.

On Saturday afternoon, December 10th, the music department of the public schools gave a public concert in the City Auditorium before an audience of 4,500 people, as the final event of National Education Week in Lincoln. A picked orchestra of ninety players from the grade school orchestras gave a group of numbers in fine style. Over six hundred singers from the grades sang the cantata, "Song of Spring," by Carl Busch, and a charming group of shorter numbers.

Then, as a special feature of the concert, one hundred piano class pupils, from twenty different grade buildings, gave an open lesson, demonstrating first year work in the "Lincoln Way." A model lesson was given, after which the "little artists" presented a delightful concert, each playing with all the professional confidence and authority of a much older pianist. One tiny boy, aged seven years, played scales, an etude, a modern piece, and a Bach Minuet. A little girl aged nine (who had her first instruction in October), played Schumann's "Happy Farmer," displaying fine tone shading. Other seven and eight-year-old children played artistic accompaniments for group singing.

The three closing numbers of the concert were piano ensembles, in which—in each number—twenty little pianists from as many grade buildings, played together on ten pianos, approximately sixty children thus appearing. This splendid ensemble work is made possible with us by the generous offer of a local piano dealer, who furnishes us, free of charge, on Saturday (or any other desired weekday) with the use of his concert hall and ten good pianos tuned together. The pupils prepare for these meetings in their individual buildings.

In preparation for these public concerts, we schedule such community "concerts" as these: *First*, on an appointed evening of a given week—say on a Thursday evening about three weeks before the public concert—every piano class child is asked to play for his or her family at home, at seven o'clock, a designated set of scales, studies and pieces. Music is literally "in the air" on this night, as pianos are in use in nearly every block in the city and surrounding suburbs.

Second, we next hold Patrons' Night Concerts sometime during the following week, in each grade building.

During the third week, we hold

many inter-community class concerts, pupils from two or three nearby buildings coming together, the most brilliant pupils from each building being the soloists.

Then comes the City Concert, with one hundred players taking part, each one ready to play any and all solos, transpositions, modulations, or ensemble numbers at a moment's notice.

One cannot become too enthusiastic about the efforts of the boys and girls. They may not all be future prodigies, but they are all thoroughly in accord with the effort to perform good music in as fine a manner as possible, and will be, in the future, appreciative and sensitive listeners, and developers of a musical America. Many will become expert musicians and performers, and all are given the opportunity for the study of the universal instrument, and for the refining influence which such study always lends.

SEND YOUR PROGRAMS

President Gehrkens has appointed John W. Beattie, Supervisor of Music, Grand Rapids, Mich., as a committee of one to get together a collection of programs for exhibition at the Cleveland Conference. As usual John is on the job early and may be depended upon to stay on until the job is finished. Every reader of the Journal can assist Mr. Beattie, and at the same time, the Conference, by sending programs of school entertainments for this exhibition. A small town in a remote part of the country is as likely to present a splendid program as a place more favorably located geographically. Send on your programs of last year, as well as this. Your opera, cantata, oratorio, school exhibitions, etc., will all bring interest to some one. Send them right away to Mr. Beattie.

CHANGES OF ADDRESS

The following is a portion of the list of changes which have come to this office up to the time of going to press:

Mary Hornaday, College of the Pacific, to Hughson, Calif.

Ardis Carter, San Jose, Calif., to San Mateo, Calif.

Virginia Short, San Jose, Calif., to Madero, Calif.

Florence Togni, San Jose, Calif., to Salinas, Calif.

Alice Hart, San Jose, Calif., to Chico, Calif.

Bernice Stratton, San Jose, Calif., to Roseville, Calif.

Isabel Townley, San Jose, Calif., to Palo Alto, Calif.

Lyle Campbell, San Jose, Calif., to Sonoma, Calif.

Mrs. J. I. Ray, Wisner, Nebr., to Fremont, Nebr.

Mary A. Hartz, Rapid City, S. Dak., to Massillon, O.

Renah E. Green, University School of Music, Ann Arbor, Mich., to Ostego, Mich.

Helen Kefauver, University School of Music, Ann Arbor, Mich., to Clare, Mich.

Elizabeth Schwier, University School of Music, Ann Arbor, Mich., to North Junction, Ind.

Genevieve Alger, Angola, Ind., to Traverse City, Mich.

Julia Edwards, Kansas City, Mo., to Clarksdale, Miss.

Margaret Martz, University School of Music, Ann Arbor, Mich., to Hudson, Mich.

E. Jane Wisenall, Cincinnati, Ohio, to Covington, Ky.

Louise G. Chapman, Schenectady, N. Y., to Hemet, Calif.

Herbert Barr, Decatur, Ill., to Monessen, Pa.

Bruce Carey, Hamilton, Ontario, to Girard College, Philadelphia, Pa.

Alice Dale, St. Joseph, Mo., to Clairton, Pa.

Edward Zimmer, Jr., New York City, to West Chester, Pa.

Florence Lee, Washington, D. C., to West Chester, Pa.

Emma Cunningham, Mt. Pleasant, Pa., to California, Pa.

Rachel Jones, California, Pa., to Mansfield, Pa.

Mrs. Margaret Steadman, Madison, Wis., to Mansfield, Pa.

Clarissa Randall, Union City, Pa., to McKeesport, Pa.

Priscilla Dackerman, Ironton, Ohio, to Akron, Ohio.

Charles Haberman, Marion, Ohio, to Mansfield, Pa.

Katherine Kluebert, Ithaca, N. Y., to Kutztown, Pa.

Anna M. Kressler, East Stroudsburg, Pa., to Jeanette, Pa.

Elizabeth Williams, Fredericksburg, Va., to Rutherford, N. J.

Mary Collins, West Chester, Pa., to Phoenixville, Pa.

Margaret Perkins, Phoenixville, Pa., to Upper Darby, Pa.

Bertha Sullivan, Ithaca, N. Y., to Coatesville, Pa.

Helen O'Connell, New Philadelphia, O., to Tiffin, O.

Helen Colley, Shippensburg, Pa., to Temple Univ., Philadelphia, Pa.

Mildred Jarrett, Fort Lincoln, Pa., to Tyrone, Pa.

Mrs. Frances Crowley, Columbus, Ohio, to Cincinnati Conservatory.

Margaret T. Bradford, New York, to Factoryville, Pa.

Sylvia B. Cover, Downingtown, Pa., to Punxsutawney, Pa.

I. H. Bartholomew, Bethlehem, Pa., to Elkins Park, Pa.

Wm. Froelich, Chambersburg, Pa., to Kittanning, Pa.

Helen MacDonald, Pottsville, Pa., to Quakertown, Pa.

Ruth Hughes, Scranton, Pa., to Canton, Pa.

David Slyter, Mt. Union, to Shippensburg, Pa.

Marion L. Filbert, Coatesville, Pa., to Schuylkill Haven, Pa.

Mrs. Amy Simpson, Minot, N. Dak., to Edinboro, Pa.

Carroll All, Greensburg, Ind., to Lock Haven, Pa.

Marguerite C. Williams, Stratford, Conn., to Franklin, Pa.

June Snyder, Elvins, Mo., to New Harmony, Ind.

Mary E. Troutman, Terre Haute, Ind., to Birmingham, Ala.

Gertrude A. Skinner, Great Falls, Mont., to Dickinson, N. Dak.

Norma V. Owen, Joliet, Ill., to San Antonio, Tex.

Betridge E. Tucker, Providence, R. I., to Nutley, N. J.

Doris (Simonson) Stoughton, Wis., to New York City.

L. Luella Hunt, Monticello, Ia., to Mag-nolia, Minn.

M. Anita Yates, Osage, Ia., to Calumet, Mich.

Dorsety Cohen, Peterson, Iowa, to Webster City, Iowa.

Aagot Opjorden, Riceville, Ia., to Milan, Minn.

Francelia French, Storm Lake, Ia., to Oberlin, Ohio.

M. Myrtle Hodge, Ashland, Kans., to Concordia, Kans.

Louise Talbot, Cottonwood Falls, Kans., to Kansas City, Kans.

Laura Russell, Grinnell, Kans., to Manhattan, Kans.

Dorothy E. Diver, Wichita, Kans., to Neosho Falls, Kans.

Ivan Benner, Wichita, Kans., to Pasadena, Calif.

Grace Eger, Hopkinsville, Ky., to Evans-ton, Ill.

Eugent L. Cooly, North Jay, Maine, to Ellsworth, Maine.

Frank H. Wells, Phillips, Me., to Oak-land, Me.

Elizabeth Howard, North Brookfield, Mass., to Worcester, Mass.

Laura M. Hough, Mt. Pleasant, Mich., to Riverside, Calif.

Vivian Lamkin, Yale, Mich., to Ithaca, Mich.

Helen Martyn, Alexandria, Minn., to Wabasha, Minn.

Mrs. Dora Gregg, Birchdale, Minn., to Fulda, Minn.

Cleo Cowger, Wells, Minn., to Colum-bus, Ohio.

Leila D. Smith, Winona, Minn., to San Diego, Calif.

Thelma Hootman, Winona, Minn., to Evanston, Ill.

Pauline Johnson, Durant, Miss., to Phil-adelphia, Miss.

Julia Edwards, Kansas City, Mo., to Clarksdale, Miss.

Minerva M. Bennett, Butte, Mont., to Helena, Mont.

Mrs. Luce, Bethany, Nebr., to University Place, Nebr.

Ruth Cochrane, Crete, Nebr., to Frank-lin, Nebr.

Muriel Thomas, Neligh, Nebr., to Bea-trice, Nebr.

A. D. McCampbell, Havelock, Nebr., to Seward, Nebr.

Blanche M. Miller, Reno, Nev., to De-troit, Mich.

Ina F. Nickerson, Boonton, N. J., to New York City.

Nina S. Provin, Glen Ridge, N. J., to Jamestown, N. Y.

Edna S. Hurd, Rutherford, N. J., to Buf-falo, N. Y.

Russell Carter, Albany, N. Y., to Mt. Vernon, N. Y.

Jessie I. Courter, Rye, N. Y., to Passaic, N. J.

Agnes Cannady, Oxford, N. C., to Dunn, N. C.

Dorothy M. Waller, Valley City, N. Dak., to Corry, Pa.

Ella F. Gaver, Fostoria, Ohio, to Spring-field, O.

Lucille M. Cully, Geneva, O., to Hebron, O.

Stella E. Fish, Lakewood, O., to Berea, O.

June Crowell, Shadyside, O., to Oberlin, O.

Effa Stroup Zimmerman, Tiffin, O., to Old Fort, O.

K. R. Umfleet, Wooster, O., to Bridge-port, Ill.

Lyla Ransom, Portland, Ore., to Los An-geles, Calif.

Ernest Lunt, Beaver Falls, Pa., to Pitts-burgh, Pa.

Mary A. Wilson, Latrobe, Pa., to North Braddock, Pa.

Mittie D. Mark, Lewistown, Pa., to Lewisburg, Pa.

A. M. Van Scoyoc, Munhall, Pa., to Ty-rone, Pa.

Mary A. Hartz, Rapid City, S. Dak., to Massillon, O.

Esther Von Brockern, Cooperhill, Tenn., to Bluff City, Tenn.

Frances Kittrell, Nashville, Tenn., to Bisbee, Ariz.

Rachel Sherrill, Corsicana, Tex., to Kerens, Tex.

Stella Dyer, Marshall, Tex., to Krum, Tex.

Edith Chamberlain, Sunnyside, Wash., to Mullan, Idaho.

Anna L. Stark, Madison, Wisc., to Beck-ley, W. Va.

Minnie D. Stensland, Ashland, Wisc., to Knoxville, Tenn.

Oscar E. F. Kluck, Delevan, Wisc., to Oshkosh, Wisc.

Helen J. Jacobson, LaFarge, Wisc., to LaCrosse, Wisc.

Viva D. Jost, Richland Center, Wisc., to Monroe, Wisc.

Mrs. J. R. Livingston, Casper, Wyo., to Wahoo, Nebr.

Helen M. Marshall, Kemmerer, Wyo., to Fort Wayne, Ind.

Olga M. Konby, Thermopolis, Wyo., to Verdigre, Nebr.

Martha M. Ragsdale, Chihauhau, Mex-ica, to Dallas, Tex.

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